THE
Theatrical Observer:
AND
Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 525 Wednesday, July 30, 1823. Price 1d.

ENGLISH OPERA HOUSE.

The second performance of *Presumption; or, the Fate of Frankenstein,* drew an overflowing house last night; and its reception was decidedly favorable by the greater portion of the audience. It must be owned that a few opposed the piece, but with no other effect than to produce louder expressions in its behalf on the other side. We will give our precise opinion on this subject. This Piece is offered as one of an *extraordinary* nature—with a view to a peculiar moral and physical effect—it must not be judged of as dramas are in common—it must be accepted as a *curiosity* in its way, and should not draw down any ill-natured and rigid criticism.

HAY-MARKET.

There was a full and fashionable house here last night, to see *The Padlock, Sweethearts and Wives,* and *Peter Fin.* The two former were as attractive as ever, and Liston, as *Peter Fin,* kept the house in a roar of laughter.

Sadler's Wells.—His Grace the Duke of Devonshire, with a splendid party of Nobility, honored this Aquatic Theatre, on Monday evening, with a visit, to witness the first representation of "*The Island; or, Christian and his Comrades,*" dramatized from Lord Byron's celebrated Poem. We know not whether "*The good old Times of Adam and Eve,*" are reviving at this Theatre, when Stars sparkled in the boxes like a frosty night; but we do know that the present Proprietor deserves every success and encouragement from the public, by the great and judicious exertions he makes in its service; and we sincerely trust, that under his able direction, we may long continue to laugh in merry old Sadler's-Wells. The present production is extremely entertaining, abounding in rapid incident and situation, and is one of those lighter sort of Melo-dramas, which always attract at Summer Theatres. The dances, dresses, scenery, appointments, and actors, were excellent; indeed, every department of this Establishment appears to be conducted by clear heads, and industrious hands. The first scene represented a section of the Bounty Armed-Ship, and so correct, that a sailor in the gallery, (where they mustered very strong) called to one of the performers, "go to leward of the capstan." The heaving of the anchor, and preparing to proceed from Otaheite, had a most *real* effect, and the last scene, the Cavern of the Crystal Rock, was beautiful beyond conception.

To the Editor of The Theatrical Observer.

My Dear Observer,

You are the best creature in town, but generally have "a drop too much,"—don't mistake me; of "the milk of human kindness," in your composition, which gives your criticisms rather too amiable, or sugar-and-water a flavor.—You can't think what a relish the squeeze of a lemon now and then would give them; shall I sprinkle a few drops on your next number?—Here goes. I saw "*Presumption*," last night at the English Opera-House, and I am bothered to make top, tail, or meaning of it.—What Mrs. Shelley could have been thinking of when she brought forth such an unbegotten monstrosity as in *Frankenstein*, I'll not take upon me to say;—but certainly the only qualities of that extraordinary work, which render it at all bearable, is the strength of imagination displayed in the conception, and the power with which she has shadowed out the gloomy features of her unnatural production. Now these are things which cannot be introduced or understood upon the Stage; and though the adapter of this piece deserves considerable praise for ingeniously working up his materials, he has fallen foul of an ugly customer in *Mr. Parenthesis*, "(———) Mr. T. P. Cooke," whom it is impossible to make any thing of but a raw-head and bloody-bones, agitating the nerves of hypocondriacs, and ladies "in an interesting way." I would not take my wife, (especially in her present situation) to see this blue-devil, (who looks for all the world like an *Indigo Porter* at the London Docks) or I should expect to have a race of *little imps* gambolling about my fire-side.—I hope, however, Mr. Arnold will find his account in "*Presumption*." I have the highest respect for him in every point of view, and would do all in my power to give him a lift; in truth he does'nt want any under-hand support, for he has a strong company, and plenty of clever writers to supply them with business. Why does he not condescend to give us something himself—we have not had any thing so good as *Free and Easy*, for some time. If you behave well I'll give you another touch by and bye—So no more at present.

Your affectionate Friend,

July the 29th. JOHN BROWN.

VAUXHALL.—This Evening the Proprietors of the Gardens give a superb Silver Cup and Cover, to the best sailing vessel, out of twelve, that starts from Blackfriars' Bridge at three o'clock this afternoon.—Several bands of music from the Royal Gardens will be upon the river, and the prize will be presented in the Gardens to the fortunate winner.

TO THE PUBLIC.

The great encouragement this Publication has met with for a period of nearly two years, has occasioned attempts to be made to rival it by imitations of form and style. It is, therefore, respectfully suggested to our friends to be careful, in going to the Theatre, not to be imposed on by having another Paper thrust into their hands as "The Theatrical Observer."

Printed by E. Thomas, Denmark Court, Exeter 'Change, Strand.

Theatre Royal English Opera House.

This Evening will be performed, (3rd time) a new Romance, with new Music, Scenes, Dresses, and Decorations, called

Presumption;

Or, the Fate of Frankenstein.

The Music composed by Mr. WATSON.

De Lacey, *a banished Gentleman*, Mr ROWBOTHAM,
Felix De Lacey, *(his son)* Mr PEARMAN,
Frankenstein, Mr WALLACK.
Clerval, Mr J. BLAND, Fritz, Mr KEELEY,
Hammerpan, Mr SALTER, Tanskin, Mr SHIELD,
Gypsey, Mr. H. PHILLIPS,
William, *Master Boden*, Guide, *Mr R. Phillips.*
(.....) Mr. T. P. COOKE,
Elizabeth, [*Sister of Frankenstein*] Mrs AUSTIN,
Agatha de Lacey. Miss L. DANCE,
Madame Ninon, [*Wife of Fritz*] Mrs J. WEIPPERT,
Safie, [*an Arabian Girl*] Miss POVEY.
Chorus of Gypsies, Peasants, &c. &c.

After which, the Comic Piece of

FREE and EASY.

Sir John Freeman, Mr WRENCH,
Ralph, Mr J. KNIGHT, Michael, Mr WILKINSON,
Mr Charles Courtly, Mr BARTLEY,
Richard, Mr SALTER, Peter, Master BODEN,
Groom, Mr LODGE, Servants, Mess BOWMAN, & WILLIS,
Mrs Charlotte Courtly, Miss POVEY, Rose, Miss HOLDAWAY
Eugenia, Miss CARR, Cook, Mrs JERROLD,
Gertrude, Miss KELLY.

To-morrow, Presumption, with A Roland for an Oliver.

Theatre Royal, Hay-Market.

This Evening the comic Sketch in 1 act, called

MATCH-MAKING.

Mr. Matchem, Mr TERRY,
Colonel Rakeley, Mr VINING,
Shuffle, Mr HARLEY,
Captain Belmont, Mr. JOHNSON,
Servant, Mr C. JONES,
Lady Emily, Mrs CHATTERLEY,

After which, [17th time] a new Comedy in 3 acts, called,

Sweethearts & Wives

With New Music, Scenes, and Dresses.

The Music by Messrs. Whitaker, Nathan, T. Cooke, & Perry.

THE PRINCIPAL CHARACTERS BY

Mr. LISTON, Mr. VINING,
Mr. TERRY,
Mr DAVIS, Mr WILLIAMS,

Mrs C. JONES, Madame VESTRIS,
Mrs. GARRICK, Miss CHESTER,

To conclude with the Farce of

FAMILY JARS.

Mr. Peter Porcelain, Mr TERRY,
Delph, Mr LISTON, Joe, Mr COATES,
Diggory Delph, Mr W. WEST,
Emily, Mrs GARRICK, Liddy, Mrs C. JONES,

To-morrow, Lover's Quarrels, with Sweethearts and Wives, and My Grandmother.